HIBBEN SANCTUARY SOUND SYSTEM OPERATING INSTRUCTIONS

1. Prior to turning the power on, make sure all fader controls (blue controls on figure 1) on the Yamaha Mixer are set to the fully down position to prevent any unwanted sound from being heard over the speakers in the sanctuary, the cry room and nursery. Verify that the master "Mono", CryRoom/Hearing Impaired, CL&LC Feed, Choir Spkrs and M-Audio Recorder fader controls (red controls on figure 1) are set at "0". Turn on the power switches, which are located on the power strip mounted under the mixer table and at the bottom of the equipment cabinet.(See Figures 3 & 4 on last page).

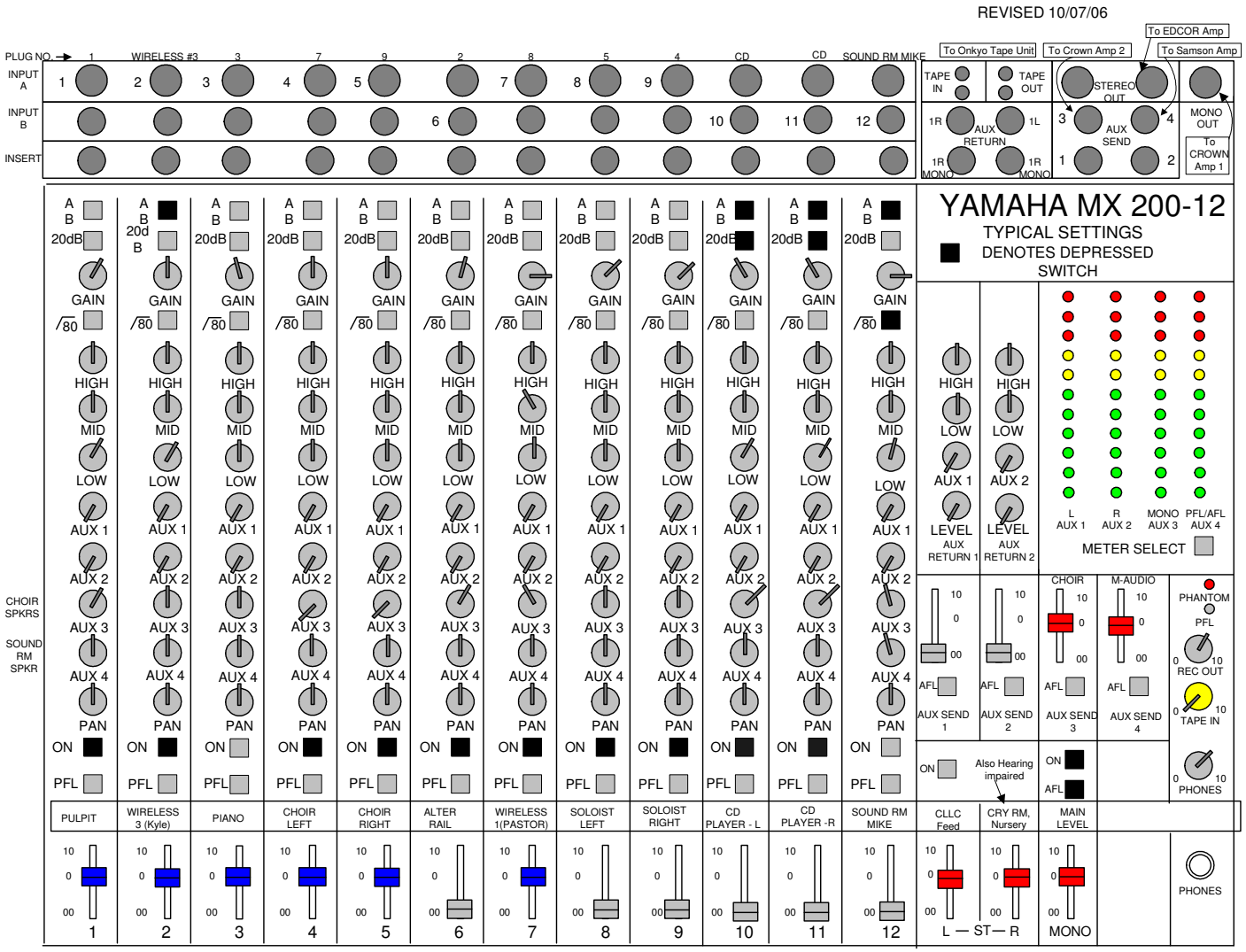


Figure 1

2. Check in the drawer located in the equipment cabinet to see if the wireless transmitters are still there. The pastors usually pickup these units before the sound operator arrives. If they are still in the drawer, take both units (#1-Sam and #3-Kyle) to the pastors. They will turn the units on later. The receivers for both wireless units are located to the right of the Yamaha mixer on top of the CD/Tape player. Both wireless receivers power up automatically when the power strip is turned on.

3. **Recording a Church Service using the M-Audio MicroTrack 24/96**

Verify that the yellow microphone cable located on the recording cabinet is plugged into the left (L) **Input Jack** (#10).

a. Press the **Power Button** (#1) until the LCD display (#2) lights up.

b. Plug the power cable into the **USB Input** (#14).
Warning: Plugging in the USB power before turning on the Microtrack may place the unit in "Connect to PC mode" and will not record anything.

c. Press the **Record Button** (#8) PRIOR TO THE START OF SERVICE to begin recording to a new file.

d. Monitor the recording level on the **LCD Display** (#2). If the **Clip Indicators** (#3) flash red during the service, temporarily decrease the input level using either **Input Leveler** (#4).

e. When finished recording, press the **Record Button** (#8) to stop recording.

f. Turn off the M-Audio MicroTrack by pressing and holding the **Power Button** (#1).

g. When done, unplug the power cable.

Figure 2 – M-Audio Recorder

4**. Alternate Recording Method using the ONKYO TA-RW411 Tape Deck**

Unless you see a blank cassette tape along with a note on the table, this method of recording will not be used. If used, press the EJECT button on tape deck A and insert the cassette tape in the holder and close the access door. Verify that DECK A is selected by observing the display. Press RESET button to return the tape counter to 0000. Press the ●/❙❙ button for deck A to put the deck into the rec/pause mode. Just prior to the

service starting, press the Play ▶ button to start recording. The ONKYO TA-RW411 tape deck automatically reverses when the end of side A is reached if the REVERSE MODE is selected. Therefore, there is no need to flip the cassette if the end of side A is reached. The input audio level to the recorder is controlled by the REC OUT control on the Yamaha Mixer. During the service, observe the peak level (red segments should only be lit during very loud passages) indicator on the recorder to ensure a signal is present and at the proper level. For simultaneous recording of 2 cassettes using both decks, refer to the instruction manual.

5. Prior to the start of the service, check that all mikes are working by momentarily pressing the PFL button above each fader, in turn, to check that background noise is heard in the mixer's headset. To release each PFL button, press it again before moving on to the next channel. Do this for the pulpit, choir left, choir right, piano, and soloist mikes (if being used). The pastors' wireless transmitter units (wireless #1 and #3) will not be on at this time. Make sure that all PFL buttons are in the "out" (not depressed) position.

6. Each channel on the Yamaha MX200-12 mixer is clearly marked (See Figure 1). The only controls that the operator is required to change are the channel fader controls located at the bottom of the mixer. The blue faders are the ones usually used during a worship service. **DO NOT ADJUST ANY OTHER CHANNEL CONTROLS**. Each channel is marked with the location of the microphone being fed to that particular channel. The first fader control to be adjusted will be the "Pulpit" mike. Set it at "0" before the service begins. As the Lay Reader approaches the pulpit to make announcements, start the tape recorder by pressing the **Record Button** (#8) on the M-Audio Recorder (or if used, the Play ▶button on ONKYO).

> **NOTE: Do not move the fader control for the wireless units from the minimum (fully down) position until the pastor(s) has entered the sanctuary**.

7. You will be able to tell when the pastor(s) turn their transmitters on by observing the lights on the front panels of each receiver. Make sure that the yellow lights on both Shure receivers are on before the pastor(s) enter the sanctuary. If they are not on, inform the pastor(s).

8. The pulpit mike fader control is set at approximately "0" when the Lay Reader or anyone else besides Rev. Sam & Rev. Kyle are at the pulpit. **To prevent sound quality degradation, the pulpit mike and the wireless mikes should never simultaneously pick up the pastor's voice. Always reduce the setting of the Rev. Kyle's fader control whenever he is singing.**

> **NOTE: Both Rev. Sam & Rev. Kyle always uses their wireless units even when they are at the pulpit. Use the following table as a guide for appropriate fader settings. Only use the pulpit mike if it is apparent that the wireless units are not working.**

PERSON AT PULPIT	Pulpit Fader	Wireless #3 Fader	Wireless #1 Fader
Lay Reader	ON (0)	OFF	OFF
Sam	OFF	OFF	ON (0)
Kyle	OFF	ON (0)	OFF

NOTE: The pastors also use their wireless units during baptisms, children's time, communion, when introducing new members into the church and when giving the benediction. The operator must remain alert to these occasions and move the appropriate fader control to "0".

9 Observe the LED VU indicator lights (marked "MONO") on the top right side of the mixer console. The lights should fluctuate with the voice and the fader controls should be adjusted so that the yellow lights are illuminated only on loud passages by the choir. If the red lights come on, reduce the setting of the fader control. The general rule of thumb is to adjust the signal so that the first three or four green lights are illuminated on voice peaks. This usually coincides with a channel fader control setting of "0". Adjust slightly up or down as required for soft or loud mike pickups.

10. The two choir mike controls (left and right) are set to "0" only when the choir is singing and also when the organ is being played**. The choir fader controls should be kept in the fully down position at all other times**. These mikes are very sensitive and readily pick up coughing, and other unwanted sounds. When the choir is performing an anthem, only the choir mikes and piano mike should be "on". **All other microphone fader controls should be in the fully down position (unless a solo is being performed too) to prevent feedback. A good rule of thumb – IF A MICROPHONE IS NOT BEING USED, ITS FADER SHOULD BE IN THE FULLY DOWN POSITION. REMEMBER – IF ALL MICROPHONES COULD BE LEFT ON, WE WOULDN'T NEED AN OPERATOR.**

11. The Piano mike fader control is set at approximately "0" whenever the piano is being played. If the piano appears to be louder than the choir or soloist, reduce the fader level accordingly. The sound operator must pay close attention to the service to see if Norma or Pam is seated at the piano. Norma usually plays during hymns and Pam usually accompanies the choir during Anthems. Whether the piano or organ will be used for the anthem is not published, so the operator must remain alert to prevent missing part of the piano performance.

12. The two Soloist mike fader controls are set at approximately "0" whenever a vocal or instrumental **solo** is performed. Again, the operator does not always get the word ahead of time, so you must stay alert. **When no soloist are performing, the two soloist microphone fader controls should be in the fully down position**

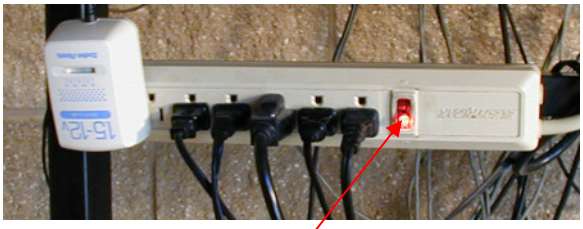
13. At the end of the service, when the choral response has ended, all channel fader controls are placed in the fully down position and the M-Audio Record button is pressed to stop recording. Then turn-off the M-Audio MicroTrack by pressing and holding the **Power Button** (#1). If used, the tape is stopped (■), rewound (⮜⮜), ejected, placed in the cassette case and left on the table. Cut the mixer table power switch located beneath the table and the toggle switch located at the bottom of the equipment rack to their OFF positions.

14. It is recommended that the operator obtain a copy of the current church bulletin and note the order of events which are planned for the service. This will prevent most surprises from occurring. Always be alert to variations in the service.

15. Retrieve the wireless units from both pastors (making sure that their power switches are in the OFF position) and return them to the equipment rack drawer.

16. Turn off lights and lock sound room door.

Equipment Cabinet Power Switch (Toggle)
Figure 3



Mixer Table Power Switch
Figure 4